

himself the peer of such correspondents as Ampère, Berzelius, Lavoisier and Gay-Lussac. In the presence of the young Maxwell he clearly feels inspired, but in a sense outclassed, and he could see that he was one of the last of a generation of physicists capable of making great theoretical progress with a minimum of mathematics. He asked Maxwell: "When a mathematician engaged in investigating physical axioms and results has arrived at his own conclusions, may they not be expressed in common language as fully, clearly, and definitely as in mathematical formulae?" Faraday here has many modern sympathizers, and not merely among those incapable of understanding Maxwell. Faraday's letters, admirably edited and indexed, quite adequately annotated, and excellently printed, are never more interesting than when we catch him in the act of manipulating alternative concepts to produce a coherent theory of electrical phenomena. Many of the letters he seems to have written only to sort out his own thought, and often he seems to be talking to himself as much as to his correspondent. The resulting atmosphere is one of disengagement from the affairs of man as a political being, and no doubt his otherworldliness explains something of his own magnetism.

As a young medical student, Huxley had approached the great man outside the Royal Institution with a scheme for producing perpetual motion. Faraday gently knocked the idea out of his head, but he confirmed Huxley in his ambition to live by science. Huxley could see the difficulty, however, as he confided to his fiancée in the year of the Great Exhibition of 1851:

To attempt to live by any scientific pursuit is a farce. Nothing but what is absolutely practical will go down in England. A man of science may earn great distinction, but not bread. He will get invitations to all sorts of dinners and conversations, but not enough income to pay his club fare.

By 1851, Huxley had already taken part in a voyage of exploration in the South Seas, as an assistant natural

surgeon aboard HMS Rattlesnake. Researches began on this voyage established, for example, the group of coelenterata (two-layered jellyfish), and entailed a fundamental revision of the classification of the mollusca and ascidians (which Kowalewsky was subsequently able to show to have an affinity with the vertebrates). This was the work of a fine intellect, if not in the highest class. As Cyril Bibby explains, Huxley was no great experimenter, although a skilled dissector and drugman. But above all, his work was essentially critical and synthetic, ranging easily over his own as well as over previous discoveries. While still on the voyage, he had sent back his researches at intervals in the form of substantial papers to learned journals, and almost immediately on his return he was elected FRS. This, of course, brought him no bread. He was given three years' leave of absence, but was not enough struck off the Navy List, and went to teach at the School of Mines (later the Royal College of Science), where he stayed for most of his life. He declined a chair at Oxford, on the grounds that a man used to the freedom of London might be unsuitable for it, and later he declined the position of Master of University College, Oxford. To his son Leonard he explained, "I do not think I am cut out for a Don nor your mother for a Duchess, and it is hard to reconcile the idea of an Oxford college occupying Huxley as its head with his notorious lack of belief in revealed religion. (His choice of metaphor is well exemplified in his comment on the ceremony of baptism as "a kind of spiritual vaccination without which the youngsters might catch sin in worse forms as they grow up.")

Dr Bibby opens his book—his fourth to deal with Huxley—on a wildly extravagant note, describing his subject, for instance, as "perhaps the most brilliant and certainly the most influential scientist of the century", and suggesting that in his England lost "the most powerful scientist she has ever known". This is uncharacteristic of the biography

as a whole, which is presented with an absolute minimum of value-judgment, and which does not cease to be entertaining as long as Huxley is there standing in the background, and more especially as long as Huxley is allowed to speak for himself.

A first-class biologist Huxley certainly was, but his reputation as a great controversialist, a sort of Socratic gadfly, was well deserved. Controversy is an allurement to me as great as a reformed drunkard. Huxley told John Murray, Chadstone's biographer, in 1878, a few years before he had occasion to cut in shreds Gladstone's interpretation of the Book of Genesis. Not for nothing was Huxley known as Darwin's bulldog. His triumph over Bishop Wilberforce is well known, but chiefly because his ready wit cut a memorable line in the phrases he is supposed to have used are as varied as the accounts are numerous, namely that descent from an ape is preferable to descent from an intellectual and influential prelate who chooses to abuse his gifts. Less familiar is Huxley's triumph over some ideas of a scientifically over-enthusiastic opponent, Sir Richard Owen. Owen held that a small structure known as the hominoid angle occurred only in the human brain, and when Huxley proved its existence in the brain of the gorilla, he refused to give way with good grace. He remained our leading comparative anatomist, but he was wrong, and Huxley's reputation was enriched by several points. The timid Darwin, sixteen years older than he, was grateful for an alliance.

Huxley turned his talent for controversy in many directions. He campaigned for working-class education, and at the very end of his life joined the movement for turning London into a professional university. He had no wish to found an "Established Church Scientific" with a "Professorial Episcopate", which some of his fellow evangelists seem to have had in mind. Some of them must have wondered whether they had been wise in allowing him to lead their cause

when he expatiated in *The Times* (1892) on the danger of government by professors only, when the professoriate was bound to include men "ignorant of the commonest conventions of official relations, and content with nothing if they cannot get everything their own way". As always, he made his pronouncement only after having first anatomized a few chosen specimens.

Dr Bibby does not anatomize quite as much as the case merits, his biography is highly readable, and with its eighteen portraits of Huxley it provides us with a veritable flick-over picture of a man's life. A. J. Meadows writes his biography of Norman Lockyer, whom he chooses to compare with Huxley, in a much lower key. Lockyer was a man of great vigour and he left behind him a mountain of relevant matter. In his capacity as first editor of Macmillan's journal *Nature* he corresponded with an enormous number of scientists. He wrote a great deal himself, much of it at what might now be somewhat unkindly regarded as a semi-professional level. He left his mark on the British Association, the Royal Society, and the South Kensington Museum, and a number of the dioceses within Huxley's "established Church Scientific". Confronted by this mass of material for a biography, Professor Meadows has meticulously put it in order, duly added his references, and generally left behind one of those granite Victorian monuments which will not be easily eroded.

His portrait is honest. Lockyer was, like Huxley, a born controversialist, but was as often wrong as he was right. If he frequently speculated on scientific matters, it was not that he did so without reason, but that his reasons were too often insufficient. He did valiant work in spectroscopy, using the spectroscopic effects, and making important discoveries in the process; and yet for many years he was as naive in misunderstanding the Sun's corona, visible during an eclipse, as an

optical effect produced by the earth's atmosphere. He was the evolution of the man, which were no less predictable as to say, in common ideas, that they "reasoned" in such and such a way. There is a much better Lockyer, a "disincarnate" these, which is easily achieved by Lockyer's manager, who would be a biologist, beyond the evidence of his plain mistakes (as when Henry Roscoe's advice to "get the Sun's rays" is claimed to have composed the pure metal process).

But Lockyer, right or wrong, was a man of great vigour and he left behind him a mountain of relevant matter. In his capacity as first editor of Macmillan's journal *Nature* he corresponded with an enormous number of scientists. He wrote a great deal himself, much of it at what might now be somewhat unkindly regarded as a semi-professional level. He left his mark on the British Association, the Royal Society, and the South Kensington Museum, and a number of the dioceses within Huxley's "established Church Scientific". Confronted by this mass of material for a biography, Professor Meadows has meticulously put it in order, duly added his references, and generally left behind one of those granite Victorian monuments which will not be easily eroded.

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PSYCHIATRY

Physician, meal thyself

BY ROBERT DOYERS and ROBERT MILL (Editors)
The Penguin Education. Paper, 40p.

The duty psychiatrist has been a house addition to our comic repertoire, dating probably from the time when a generation of conscripts was sent into contact with certain army doctors who were not at all returning salutes. The duty psychiatrist has been a house addition to our comic repertoire, dating probably from the time when a generation of conscripts was sent into contact with certain army doctors who were not at all returning salutes. The duty psychiatrist has been a house addition to our comic repertoire, dating probably from the time when a generation of conscripts was sent into contact with certain army doctors who were not at all returning salutes.

Ironically, in view of his own theories of how we can force sick roles on others, Laing seems to be being gently shored by his colleagues into the role of patient. A student visited him in exile and reported that "he had a very quiet thoughtful time talking with him and the interview was conducted in eminently sensible and rational terms...". This seems to imply that he expected something rather different. Those whom psychiatrists wish to destroy they first make mail...

wrong as the patient—which explains the hostility of his more orthodox colleagues, who are mostly paid by the state or by harassed families to turn goats into sheep and black sheep into white sheep and get them all into the same pen as quickly and cheaply as possible for sale back to those who sent them as prime lamb.

In the essays and interviews that make up this symposium there are indications that his fellow psychiatrists now find even the writings of Laing's heyday rather hard to swallow. "I read and reread," says Robert Coles, "and I can't make sense of what he is saying." This is disturbing in view of the fact, confirmed by a glance around any campus bookshop, that Laing's books are now a cult among the young. Theodore Lidz, commenting on a passage in *The Politics of Experience*, says:

I think that Laing, the man who wrote those lines, is in such a despairing state that he shouldn't do therapy. I don't think I could trust patients if I were in such a depression... I think he's way off base.

The unconscious hummer that is the most delightful feature of this book should not distract the more thoughtful reader from some considerable amount of Laing's work and some frankly huffed discussions of the dilemmas of psychiatry in general. (Much of this is in the form of taped interviews with clients, which Laing now in danger of outright abuse, is a rather sad way of filling books results in some tedious prose.) But overlying all the genuine concern there is a forced clarity that becomes a little uncanny. One can only say "admirable Laing and yet he glads that I'm not doing what he does". Laing is guilty of a kind of romanticism, but a brilliant thinker, a gifted man, a good bloke. It is as though a vicar on trial for sacrilege were being defended on the grounds that he was well liked in the parish.

Laing has had considerable influence. It might be said by his enemies that, like many successful doctors, he has invented a disease and made it so fashionable that all the best people are catching it. His friends might reply that the great advances have been made in medicine by doctors who have observed groups of symptoms not previously connected, and that Laing's Syndrome will one day take its place in the textbooks in the honourable company of Landry's Paralysis, Las Vegas's Sign, Lassie's Paste, Lehart's Diet, Lister's Spirit, Lush's Disease, Lorenz's Opinions, Ludwig's Angina and Lugo's Solution.

Unfortunately the sort of secular retreat that Laing has been prescribing would be more expensive when pills or electricity and might become the privilege of a mad elite—like those well-known professional lunatics who are always popping up on the Laingian platform to describe their regeneration with a literate fluency that must be annoying to psychiatrists who have to cope with the less distinguished patients on the average ward.

The only socially just solution would seem to be the establishment of a chain of National Health moodsters. Laing would make an excellent abbot; but as he has said, it might be difficult to find suitable staff. One thing is certain: should a Laingian community come into being, it will have to endure, like the Society of Jesus, a lot of malice from its own hierarchy.

The biological and the theological

JACQUES ROGER:
Les Sciences de la vie dans la pensée française du XVIII^e siècle. 846pp. Paris: Armand Colin, 95fr.

Some of the most penetrating studies of the history of the life sciences in the eighteenth century have been written by scholars who have disowned any specialist knowledge of science. Like Daniel Mornet more than fifty years before him, Jacques Roger is a distinguished representative of this tradition. A man who describes himself as neither a biologist nor a philosopher, he was brought to the subject by his literary interests, in particular by his study of Leibniz, and he writes that one of his main aims in writing this book was to provide material for a history of literature. Certainly *Les Sciences de la vie* provides ample material for the literary historian, but since its first appearance in 1963 it has become a standard work of reference for philosophers and historians of science also.

That the biological thought of the eighteenth century has attracted intellectual historians of so many different kinds is not surprising. For from the time of John Ray to that of Darwin the study of living creatures and plants was pre-eminently the science of the day. Important ways it entered the lives of philosophers like Rousseau and Diderot, of clerics like the Abbé Pluche and Gilbert White, and of virtually all those who in the nineteenth century came to be called Remeteists. And this is a very young science, the more systematic study of nature, like Stephen Hales, Linnaeus, and Buffon, all of whom were widely read. Given that the motives for making contact with the living world were so diverse, it is clear that the writing of a successful history of eighteenth-century biology is an unusually difficult task, demanding all the qualities of the polymath which M. Roger has in such abundance.

The thesis of the book rests on the significance of two dates: 1670 and 1745. By 1670, with the Aristotelianism routed, the scientific revolution of the seventeenth century was over. Of course, debate still raged, Cassiole and other corpuscularians

had already proposed their alternative to the Cartesian plenism, and Newton's denunciation of the a priori mechanisms of Descartes was imminent. But the supporters of the new philosophy were almost as one in their belief that the world (organic as well as inorganic) was intelligible, being subject to universal laws which, at least in principle, the human mind could comprehend. Sadly, as the next seventy years were to show and in a way that was characteristic of so many other new ideas of the seventeenth century, the mechanical universe raised more problems than it solved for the nascent science of biology. In particular, confidence in the efficacy of rational inquiry was eroded by such observers as Leuvenhoeck, Réaumur, and Bonnet, whose studies of minute animals revealed structures and processes of unimaginable complexity and so demonstrated the inadequacy of Cartesian-style mechanisms. In the days that ensued, thoroughgoing empiricism seemed the only refuge, and so it was that the mere observation of nature came to be accepted as a worthy end in itself in the early eighteenth century.

However, the new empiricism had its Achilles' heel too. In an age when theologians in France almost as much as in England, looked to the Bible for an assurance of the existence of God, it was all too tempting to delight in ignorance, for it appeared only proper that man should be incapable of understanding fully the handiwork of the Divine architect. In one of the cleverest parts of his book M. Roger relates the almost baffling helplessness before the mystery of creation to the success of the doctrine of pre-existence. According to this doctrine, which was reconcilable equally with the views of de Graaf and with Leuvenhoeck's newly discovered spermatozoa, all the organs of an adult were thought to exist in miniature in the seed from which it grew. Moreover, this seed already contained the seeds of all subsequent generations. As M. Roger argues, those who followed Swammerdam in supporting this doctrine were adhering to the well-worn traditions of natural theology, since they were effectively looking

ing God, who fashioned the first seed of the Creation, as an explanatory device. In fact, pre-existence was, scientifically, not on explanation at all, and its weaknesses were ruthlessly exposed, as from about 1745, "theological" natural history began to lose its hold on the public mind. The loss of the religious faith which could never be reconciled in ignorance to the *Les Sciences de la vie* offers far

Fish and the future

COLIN MOORCRAFT:
Must the Seas Die? 219pp. Temple Smith, £2.50 (paperback, £1.25).

Some circumstantial evidence is very convincing, said Thorpe, as when you find a trout in the milk. Certainly, morose ecology rallies fairly heavily on this kind of evidence. It is not invariably convincing, yet predictions are both necessary and possible. One set of predictions currently engaging public attention concerns the destruction of life in the seas, for which Paul Ehrlich found evidence in the late 1960s. In his article "Eco-Catastrophe" that "the end of the ocean (Mediterranean) came late in the summer of 1979". The most sophisticated of recent gloomy predictions concerning the planet's future were those set forth earlier this year by *The Limits to Growth*, a study carried out at the Massachusetts Institute of Technology, and based on computer simulation of social and economic trends.

There has, however, been serious criticism of the validity of the assumptions made by Professor D. L. Meadows and his MIT colleagues (for example in the pages of *Nature*), especially in the programme's selection of "trends". The outcome of man's foolishness, whether the wrath of God or the

more than its title would suggest. It treats the seventeenth century in almost as much detail as the eighteenth century; it is not concerned exclusively with French thought (how could it be when English natural theology was so influential in France?); and, for from holy men's history of theories of animal generation, it serves as an introduction to most of the leading prob-

lems of eighteenth-century thought. Its respectability is changed apart from the index and a supplementary bibliography. It is therefore a book which, if only it were not so short, would be a masterpiece of the genre. Above all else, the book is a masterpiece of the genre. Above all else, the book is a masterpiece of the genre.

It is heartening to see that the book has been published by a publisher who has been publishing books for many years with a reputation for high quality. The book is a masterpiece of the genre. Above all else, the book is a masterpiece of the genre.

In *Must the Seas Die?* Colin Moorcraft shows himself as sympathetic to the views of the Roman clubmen, in a restrained and reasonable manner. There is a tendency to heighten the drama with short sentences, but it must be admitted that the very rolling ocean can no longer be thought of as limitless sources or receptacles. The major dangers, pollution and over-exploitation, deserve constant reiteration, not because people and governments are unaware of them, but because it is still an unfamiliar notion for a people to censure its government primarily on the basis of its conservation platform, rather than on the basis of its economic performance. It is perhaps significant that the environmental action movement has been largely composed of people assured

of the short-term gain, but who are not aware of the long-term consequences. The book is a masterpiece of the genre. Above all else, the book is a masterpiece of the genre.

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Greek meets Turk

RICHARD REINHARDT:**The Ashes of Smyrna**

481pp. Macmillan. £2.95.

Richard Reinhardt's impressive historical novel is set in Anatolia during the Greco-Turkish war of 1919-22. It explores the chain of events, disasters for the Greek nation, harrowing but ultimately regenerating for the Turkish, which followed the extraordinary decision of Clemenceau, Woodrow Wilson and Lloyd George to let the Greeks loose in Asia Minor, ostensibly to protect the large Greek population in the western coastal strip, actually to annex the area. Venizelos's Greek troops landed in Smyrna under the guise of an allied fleet on May 15, 1919. Highly incidents on that first day gave a foretaste of what was to come on a widening scale as the Greek army was dragged ever further into the interior of Anatolia in search of an elusive military victory over Mustafa Kemal Pasha's nationalist Turkish forces. It was a confused, long-drawn-out war in which Kemal's Turks had to deal not only with the Greek enemy but also with a hostile official Turkish government in Constantinople and with turbulent bands of irregular soldiers of various Anatolian nationalities, which were determined to preserve their freedom in plunder and therefore as ready to resist the discipline and puritanism of Kemal's revolutionary army as the Turkish and novel military administration of the Greeks in their occupied zone. The Greeks for their part had not only to cope with irregulars behind their own extended lines and to hold hundreds of miles of front against the main enemy, but also to face what they regarded as the supreme task of their national renaissance as a divided nation, an organisation suffering the slowly poisoning effect of the huge struggle for power between Venizelos's liberal party and the men who rallied round the sick, dejected figure of King Constantine.

Mr Reinhardt sketches in his historical framework unambiguously. The book follows the fate of two families through the course of the war. Christina Triguinis, a wealthy Smyrniot Greek, representative of the cosmopolitan, cultivated life of the coast, her life is disrupted by a romantic union with a nationalist, an absurd and pathetic figure, part of the slogans of the idea of a

greater Greece encompassing Asia Minor and unable to see that his rhetoric is belied by the diplomatic and military weakness of the Greeks. His son joins the Greek army as a volunteer. His daughter just escapes the clutches of a young Greek lieutenant - an enchanting portrait of candour and political naïveté - and marries instead the Turk Abdullah, one of two brothers who are too obviously modelled by the author to represent two facets of the emergent Turkish nation. Abdullah is the German-educated, European man of intellect, trying to discover himself in action. He looks a gang of unsavory irregulars who have no comprehension of his half-baked revolutionary theories; but when Kemal's army mops up the irregulars he is forced to retire behind the Greek lines. His brother Kemal is a fighting Turk by nature, a Muslim fanatic, hater of the Greeks, devoted to the Pasha Kemal as the saviour of the country. The paths of these few characters cross many times throughout the three-and-a-half years of occupation until the climactic days in the late summer of 1922 when the Greek troops, ground down by relentless political friction and deprivation, break before a Turkish offensive and stream back towards Smyrna and the sea. There follow terrible scenes of destruction and fire, and the desperate evacuation of Asia Minor by the Greeks.

In a famous passage Winston Churchill described these events as "the Greek tragedy, with Chance as the ever-ready handmaid of Fate". The words of Kemal's close friend Halil-Eddi, quoted by Mr Reinhardt, are more apposite: "Patriot Turks, pure Greeks, pure world."

Mr Reinhardt tends to the Churchillian view. He is clearly enthralled by the drama of this great clash of national temperaments and will, rather than caught by the pity of it. This dramatic, romantic view is reflected in the rich, sometimes overcharged language, crowded with adjectives. (The mountain Chel Hagh which loomed in the way of the Greeks' advance in 1921 is called "hills, jaundiced, turp, insurmountable" - four adjectives of which only one hits the target.) Mr Reinhardt's characters too are romantically conceived, extremists in their nationalist characteristics and lacking a dimension of ordinary humanity. They are larger than life and therefore less

realistic. But the few characters who have a role to play in the historical process do so with a certain advantage that they do not lose sight of the human element.

The *Ashes of Smyrna* is a considerable feat of the imagination. It is the fruit of an impressively solid research. It is written lightly and unambiguously, and is easy and exciting to read. Publishers have had the good idea to illustrate it with a map of Anatolia.

Mr Reinhardt's book presents "a very and political account of the revolutionary nationalism" which does this by describing the difficulties behind a left-wing revolution and the complex and little-known social and political context which produced it. In the four main chapters, he gives us, largely verbatim, reports of conversations he had with his writer friends. It is the varied, discursive nature of these conversations, though Mr Reid knows what to ask and when, which makes it possible for him, incidentally, to give a well-rounded picture of the opposition in Quebec in the 1960s in "Cité libre" - federalism on the one hand and the "revolutionary tranquility" on the other.

Mr Reid's book ends with parti pris in 1968. The special number of the radical literary journal *la Parole* devoted to parti pris reflects on the phenomenon four years later. Most of these who edited parti pris or wrote for it express their reservations, their nostalgia, their admiration, their regrets. Mr Reid's own article in *la Parole* contains his afterthoughts on the gamble he took when he gave three years of his life to a book on parti pris. He feels he was right to have done so because almost everything of value in contemporary Quebec culture can be traced back to the daring, unshibbed originality of parti pris.

The pathlessness of the age, the refinements of modern manners and the contrasting Greek ways, are made more telling. Telling the story, the poet's muted church is movingly done in every other sense a sensitive, brave, and proud relationship with Alexander with homosexual passion, would perhaps in this long, somewhat overdone and lively account of the Eastern world be tiresome to the reader.

The novel's wrapper is for joy to look at.

The writings of Max Stirner (1806-56) shed light on several major currents of nineteenth-century thought. This book examines Stirner's role in the early development of Marxism, his place in the history of anarchism, and his significance as precursor of Nietzsche. Students of existentialism will find in Stirner's philosophy a vivid anticipation of some of the metaphysical and moral themes central to modern atheistic existentialism. £3.75

Hopeless pursuit

BARRY ROSS:**Nasty Plots**

190pp. Michael Joseph. £2.

Nasty Plots is certainly nasty, though it has a much of a plot; if it weren't so childish it would be very unpleasant indeed. David Leman is on the run, convinced that Maureen Blomfield's parents are after him for defiling their daughter on their very wedding night. The Gas Board are kept to consult him about some unpaid bills. The Library Police want a lot of books back and various other authorities are looking out for him. Dressed, for no very good reason, as a nun, he impersonates Sister Coocopia at a girls' boarding school, but is soon discovered inviting the older pupils to feel under his habit after lights out. After some other, slightly less elementary adventures, he joins the Forestry Commission in Scotland, and when he escapes once again from his pursuers, who have traced him even there, he takes up with a compliant Indian lady and her silent guru husband, who keep the farm outside which he fortuitously collapses, and there he leaves him.

As well there as anywhere. The case-theme with its little clutch of new beginnings: means that the

author never has to resolve anything though certainly the end of the events doesn't offer much to be desired. Desperately unhappy. Nasty Plots is a book that is mostly a waste of time. The best I'd seen of a gang war, or some such a thing, Scottish biologist once wrote, "recesses best known to biologists."

The literary prize series has much to us again. The award of the Literary prize for 1971 was given to Susan Hill (now called of Light) *The Dollmaker* (Michael Joseph). The annual prize of the Booker Prize was awarded to Booker Prize and now the Booker Prize announcement was of the two prizes: one of £10,000 and the other of £10,000. The prize was given to Susan Hill (now called of Light) *The Dollmaker* (Michael Joseph). The annual prize of the Booker Prize was awarded to Booker Prize and now the Booker Prize announcement was of the two prizes: one of £10,000 and the other of £10,000. The prize was given to Susan Hill (now called of Light) *The Dollmaker* (Michael Joseph). The annual prize of the Booker Prize was awarded to Booker Prize and now the Booker Prize announcement was of the two prizes: one of £10,000 and the other of £10,000. The prize was given to Susan Hill (now called of Light) *The Dollmaker* (Michael Joseph). 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it's those bears again...



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was runner-up for the Francis Williams award and won the *Aigle d'Argent* at Nice with the bears who stayed indoors. Her new book takes these lovable creatures to the seaside.

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the bears who went to the seaside

Children's Book News

The Times

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TOVE JANSSON

there is no new Moomin book for 1973. For addicts there are nine in print from Finn Family Moomintroll, hailed by the *Spectator* as 'a children's classic' in last year's Moominvalley in November, which Naomi Lewis in *The Observer* called 'a Jansson of peak quality'.

The nine titles are (in order of publication) *Finn Family Moomintroll*, *Comet in Moominland*, *The Exploits of Moominpappa*, *Moominsimmer Madness*, *Moominland Midwinter*, *Tales from Moominvalley*, *Moominpappa at Sea*, *November in Moominvalley* and for younger readers *Who Will Comfort Toile?*

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Children's Book Review

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BENN

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and 12 paperbacks (at 20p) available.

Private and personal acts

BARBARA WILLARD:
'... An Anthology of Diarists
Illustrated by John Sergeant.
Chilton and Windus. £1.75. (7011
0490 2)

In making her anthology of diarists Barbara Willard has gone searching in quest of the uniquely private and personal act which the keeping of a diary represents. The true diary contains the confidences of the self in solitude, written down without thought or the shoulder at posterity. Such diaries tend to be kept only by private people: too much consciousness of the process creeps into the diaries of public men—the memoirs, the autobiography or the confessional. All this means that the very funniest (with the exception of the creative famous: Fanny Burney, Annals Bennett, Virginia Woolf) are right left out, and the obscure but revealing diaries are included. There is a very wide range even of this material: the obscure private self in a diary may be at least as fascinating, as a source for the understanding of human character or of a social ambience, as any fiction. Miss Willard has selected widely, and with discernment and enterprise. And for the young reader though preferably the one who may be keeping a diary himself her pertinent observations on the psychology of the diarist will add to the understanding and enjoyment of her selection.

Almost inimitably land yet why? Certain possible answers could be suggested: the extracts from diaries of the past hold the most fascination.

John Evelyn deplores 'the Usurper, Oliver' and goes about his horticultural business in an age in which he could be refined and civilized without compunction. Lord Macartney, on his embassy to the Emperor of China (1793-94), unwittingly exhibits the most perfect English pride and assurance in meeting the bizarre foreigner. Gideon Mantell, nineteenth-century doctor and geologist, dies disappointed, having crowded both his family and himself out of house and home with his immense collection of fossils. The humble, the boring and the preposterous (Thomas Turner, Benjamin Armstrong, the absent Augustus Hunt) infallibly throw light on themselves and their age when they write in self-communing privacy.

In modern times the diaries would seem either to be not remarkable, or not yet discovered. Miss Willard's war diary extracts (with the extraordinary exception of the architect A. S. G. Butler clambering through the ruined homes of a social class and his own in the Second World War) are distastefully routine: cold observations of horror tugged with the occasional gentleness to the sinner values of peace.

So where are the diaries of our own confused and changing times? Not even done in fiction, it would appear, when the astounding comic genius of the Victorian nobody, Charles Pooter, is compared with the laboured, obvious satirical efforts of E. M. Delafield with her 'Provincial Lady'. True, the diary is a vehicle of self-importance (Bennett) or of an unbridled despair (Donald Crowhurst in the Atlantic) gets a look-in; but the genuine social life of the post-1918 years is notably absent. Perhaps

the pressures of modern life, crowded it out of our pockets and into the social sciences and the encyclopaedias? One feels, had it been there, that it would be a richly researched and thoroughly enjoyable anthology and a pleasant way of sending the reader to original sources for more.

Great prophesies

BERNARD BRETT: *Mohammed and the Black Lamb*. (1972) 132455

Bernard Brett gives a very clear account of Mohammed, from shepherd to prophet, religious leader and military conqueror. Furthermore he also gives a vivid description of the character of the people, the towns and religious beliefs, the history of Mecca to the end of the century, and the subsequent Islamic conquests, with comments on the caliph in its wake. The text is very constant, but he increased in himself; in addition, it is illustrated by Bernard Brett's beautiful illustrations. Even in black and white there are many of the fine illustrations one expects from an artist, fiery suns in copper and night scenes, the vivid cities and the crowded and bustling. There is a bold map of Islam in 750 and a map of the Arab world in detail.

Vikings, Romans, Normans

HENRY TRECE: *The Invaders*. Illustrated by Charles Keeping. (1972) 1340 14764 41

The three stories by Henry Trece collected together in *The Invaders* are variations on the theme of violence and peace. 'I Cannot Go Hunting Tomorrow' was written and published shortly after the Second World War; 'The Black Ship', probably one of his last works, was issued posthumously in 1967; and 'The Man on the Hill', though written five years earlier, had not been published before. They are in chronological order of the years they were written, and the twenty years the author's views remained constant, but he increased in himself; in addition, it is illustrated by Bernard Brett's beautiful illustrations. Even in black and white there are many of the fine illustrations one expects from an artist, fiery suns in copper and night scenes, the vivid cities and the crowded and bustling. There is a bold map of Islam in 750 and a map of the Arab world in detail.

Mull, Maine, Sark

JOHN TRECE: *The Invaders*. Illustrated by Charles Keeping. (1972) 1340 14764 41

JOHN TRECE: *The Invaders*. Illustrated by Charles Keeping. (1972) 1340 14764 41



From *The Invaders*

Northumbrian church, lands near a village whose fighting men are absent. Worsted in a purely verbal battle with a courageous but peaceable lady, they are ambushed on the way back to their ship and all killed. The episode brilliantly highlights the pointlessness of war.

'I Cannot Go Hunting Tomorrow' indicates the misunderstanding that can exist between people of different cultural backgrounds. A British chieftain appears to accept

the code of standards of a Roman centurion and agrees to save a man condemned by the Druids, but deceives the centurion and executes the man. The Roman is bitter at what he considers treachery—but is it? The desire to say what your audience wants to hear is widespread, especially among under-dogs, and the inability to appreciate the strength of an alien culture is a common failing of conquerors.

'The Man on the Hill' is one of Harold's housecarles who, after Hastings, comes to long for peace and is reconciled with the Chieftain. It is the least successful story of the three.

Charles Keeping's drawings are more than illustrations: they illuminate Trece's work to the extent that you feel text and illustration to be one.

Cargo for a King takes up shortly after *The Invaders* leaves off, with rival bonds of Normans under King John squabbling over Ulster. Niceties of Norman politics or possible relevance to the contemporary Irish question, however, take second place. The author is far more interested in the techniques and history of seafaring and navigation, and his personal experience of sailing enables him to write a vivid and authoritative yarn of trading and piracy in the Irish Sea.

reul, is in truth an adolescent's reul, because both grows to be aware of adult emotions during his period of captivity.

One might have imagined that there were fewer hazards in seventeenth-century Sark—but one would have been wrong as Morger Greaves's superb and spell-binding new novel *The Grandmother Stone* hauntingly points out. The islanders are torn between faith and witchcraft. Somehow, though they go to church, they cannot bring themselves to neglect the old grandmother stone to which they make furtive offerings, and of which a sinister half-breed woman, Annetta Berchman, is 'priestess'. When Philip Ingleton comes from his native Dorset to live with his grandfather in Sark, he befriends Annetta's niece Marie, a frightened child pursued by the island children and taunted for her 'witch's blood'. Crisis comes when Marie is limited as a witch and saved by Philip who in turn becomes an outcast. The climax to this striking and unforgettable novel is elemental.

EMILIAN HOLLAND: *The Buckler*. Hutchinson. £1.25 (09 11440 3).

ELIZABETH COSTWORTH: *Sword of the Wilderness*. Blackie. £1.40 (21687250 0).

MARGARET GREAVES: *The Grandmother Stone*. Methuen. £1.50 (416 66060 6).

IANE BAUMANN: *Dimitri and the False Tsar*. Translated by Anthea Bell. Leicester: Brockhampton Press. £1.05 (340 15924 3).

Braves at bay

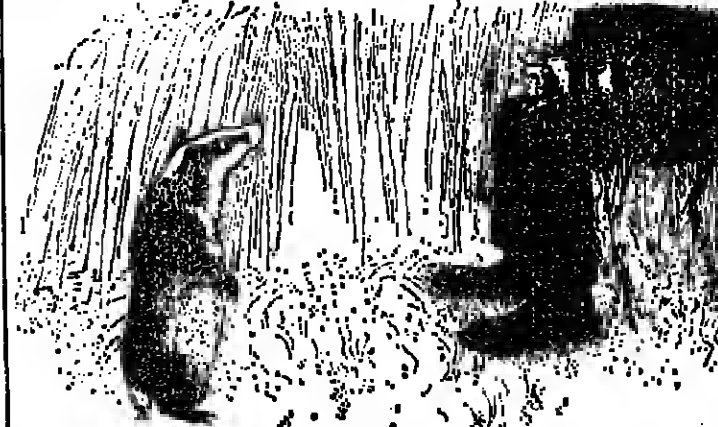
WINTERWASHING the redskins is a popular pastime these days. While there is no doubt they were severely treated by long-haired white Americans, throughout most of their common history, there must have been some whites who were sincere and honest in their dealings with the Indians.

You would not think so, however, from pursuing Indian Resistance: *The Patriot Chiefs*, one of the first of a series of American Jackdaws. Such extreme bias may not matter too much on the other side of the Atlantic, where teachers may be able to redress the balance, but American history is not the average English school's long suit. Nor is it a well-balanced Jackdaw, in other words. Early relations with the Indians are dismissed in an introductory paragraph to King Philip's War (1675), and, except for one brief anecdote, there is nothing thereafter until the nineteenth century.

Presumably American Jackdaws are intended primarily for American consumption, but if they are to be distributed in this country too, then it is reasonable to expect them to make some concessions to English readers. Yet much of the material of *Indian Resistance* presupposes background knowledge few English children are likely to possess. The book is a collection of stories of the place recommended for visits to the old sites of the Atlantic, and a few of the books and periodicals recommended are obtainable here.

Paul and Dorothy Goble's *The Hundred in the Hands*, though dealing

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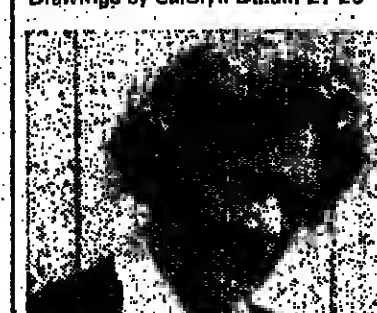


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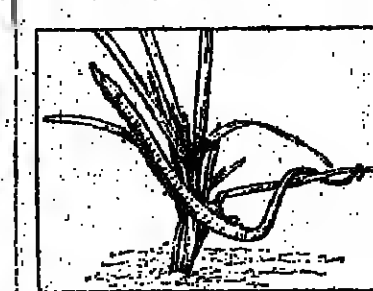
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He and his brother, Ben set off to find the source of the music and as they search we see through their eyes a little of the life of the building. Eventually, they track down the harmonium player—the blind man in Apt 3. They are scared and he is defensive, suspecting their motives for intrusion, but somehow overtures of friendship are made, and the book ends on a note of tremendous promise. In contrast with the pictures for *Pet Shaw* which are vividly coloured and full of the kind of incidental detail children love to pick out when picture books no longer read to them, Mr Keats's illustrations to



There is a different kind of originality in Polly Donnison's *William the Dragon*—the originality of the forthright eleven-year-old who decides that she had a much better idea than the grown-up authors of what small children like to end. The story starts when Jennima, Lady Wilhelmiana Willmout's maid, finds Henrietta the hen sitting on an enormous green speckled egg (" Bless my soul," said Jennima, " that's a fine egg, Henrietta, manage that? "), and, guided by the title, proceeds to describe the hatching of William and an assortment of events in his life in the lap of the aristocracy, reveals in its author a power of observation that would amaze contemporary writers of children's books, and is almost entirely devoid of the kind of victimizations and horrid life lessons for which most of our good illustration

Mr Lord's intricate, vigorous illustrations generously repay minute

ELVA FITZPATRICK: *My*
Lodge. Illustrated by
Stubbs. Faber. \$1.40. (S)

In the Garden of Eden

position. However, a disinterested act of kindness towards a small bird assures him of a peaceful old age.



The lion-and-mouse theme comes up again in Willmill Seig's *Amos and Boris*, with the difference that, while Amos is a mouse, Boris, his unlikely friend, is a whale. The story of how each of these oddly assorted creatures got into the same boat the other in his hour of need is told with considerable wit, but with, at the same time, a feeling of romance and high seriousness that should make the book a memorable experience for the four-year-old. The author's foot-coloured wash illustrations are strong in atmosphere and pleasantly free of gimmicks.

Another touching story of mutual love between great and small is told in Erik Kristjón's *The Lion and the Bird's Nest*. *Kjudo the Lion* is King of the Jungle and as he grows older he is oppressed by his loneliness of his position. However, one day a small bird assures him of a wonderful old age,

great lengths in trying to provoke them to some kind of reaction.

PAPAS: *The Long-Haired Donkey*
Oxford University Press. £1.40. (1
279685 2)

that his deformity has its uses. Mr Wildsmith illustrates his brief narrative with all the gorgeous colour and minute attention to detail that we have come to expect of him.

Oxford University Press, £1.40. (1
279685 2)

Black: Oxford University Press.
£1.25. (19 279686 0).

life for the first
so is a little red

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JONATHAN CAPE

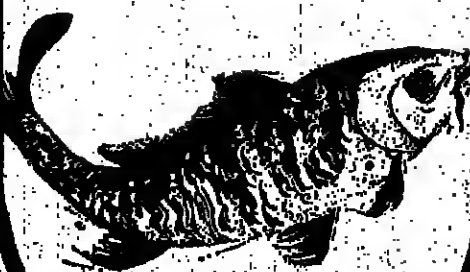
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Montague House Russell Square London WC1B 5BX

Waifs and strays

Among the age of nine children often find that they are looking for the first time at life beyond the home and that they must grapple with it and absorb it in some way according to their individual characters. Geraldine Kaye depicts these new adventures in a brilliant story called *Nowhere to Stop*, about a gypsy family camping one winter in local waste land and offending the neighbours' respectability. The primary school becomes a sanctuary for the gypsy children and when one of them, Patricia, is chosen to be Mary in the nativity play, the school children reflect their parents' attitudes - 'Don't even make a No Gypsies Served Here' sign for the inn at Bethlehem. His friend Chris, however, has an independent mind and though his mother protests, he tries to make friends with Patricia, the eldest gypsy boy. Unwanted, uncomprehending, with customs and inhibitions belonging to an older culture than ours, the gypsies are portrayed with intelligent sympathy. The vivacity and pace and the layers of emotion are most skillfully combined in the dialogue, which is written in English-as-she-is-spoke, by them and us.

Rumer Godden's *The Diddakoi*, a half-gypsy girl called Kizzy, also has to suffer as she learns to fit into the strange world of school. On one side are lined fourteen girl classmates who form a hate group, together with a mean-hearted busybody, Mrs Cuthbert. On the other are the *deux ex unclum* or rather ex *mae* since he is a retired admiral, and Miss Brooke, the sensible but old-fashioned Mrs. The contrasting behaviour of the two sides is rather strong but, of course, it offers many excitements. The book has some fine vignettes of Kizzy's old grandmother, the quarrelling gypsy relations, the helpless, half-breed admiral trying to buy little girl's clothes in London, and above all the delightful miniature gypsy wagon made for Kizzy by the admiral and his men. A violent light and a fire make two strong points of action and Kizzy is happily adopted by her good angels at the end.

In spite of some good writing, Miss Godden has really produced a young girl's novel, whereas Geraldine Kaye is original in both matter and style and her feet are firmly on children's ground. (As noted on page 1337, *The Diddakoi* has been awarded the £1,000 Whitbread prize. Unfortunately, *Nowhere to Stop* was not submitted to the judges: Brockhampton ruefully say it was temporarily out of print.)

In *Jemima and the Welsh Rabbit* Gillian Avery amuses herself and us with a Victorian comedy about railways. Battling towns Jemima goes to live at a country station where the local railway is run too comfortably for her organizing mind. She meets work-woman Edward who, however, can work the electric telegraph. She makes him stand up to his ferocious grandmother and he makes her fire a locomotive, the Welsh Rabbit of the title. Both cope. Spoiled Victorian details abound, including how a gentleman descends from his brougham when it is placed on a railway truck for travelling.

Another historical tale is *Ben Bragg's Reindeer Boy*, set in Norway in the 1840s. During a fierce winter, Torris, having learnt resourcefulness from his local children, is able to drive the reindeer sleds to get a doctor, after the shock of seeing his mother in a feverish delirium. His decision and his resourcefulness are fine character traits. The story also covers the country year with details about animals, and summer mountain life, simply told and translated in a masterly way by Patricia Crampsey.

Martin in *The Basement Clown* by Kathleen James suffers from timidity and is terrorized by the local children in consequence. A circus clown comes to live in a basement nearby. Martin's house is constantly alarmed by his bullying strength, and other and leap the barrier of his other weaknesses, overpowering him and, at last, the final chapter where the clown appears to full circus glory is well done and makes a positive, cheerful ending to a once miserable situation.

Richard Parker's *Paul and Rita* is a serious story told with humorous touches. In their parents' old house,

affable Rita want to adopt Paul, an orphan, as a brother for her. The children quarrel at home and on holiday: Paul has to struggle with a new environment and Rita has to curb her egoistic behaviour. The orphanage and his children and the long process of adoption are sensibly portrayed. Paul's live-wire father turns up at the end, both families stay connected and the children's quarrels become more of an amusement than a dreaded burden.

Julie Edwards's *Alma* is an orphan, too. A lonely child, she



From *Nowhere to Stop*

GERALDINE KAYE: *Nowhere to Stop*. Illustrated by Gareth Lloyd. Leicester: Brockhampton Press. £1.25. (340 16251 8)

RUMER GODDEN: *The Diddakoi*. Illustrated by Cristina Elger. Maccmillan. £1.75. (111 13848 1)

GILLIAN AVERY: *Jemima and the Welsh Rabbit*. Illustrated by John Lawrence. (Rumblers). Hamish Hamilton. 75p. (211 02227 4)

KATHLEEN JAMES: *The Basement Clown*. Illustrated by Richard Parker. Colnace. £1.40. (573 01410 6)

JOAN G. ROBINSON: *Teddy Robinson's Omnibus*. Illustrated by John G. Robinson. Colnace. £1.40. (573 01410 6)

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